

I NEVER LOVED A MAN

(THE WAY I LOVED YOU)

Words and Music by
RONNIE SHANNON

Slow Blues Feeling

You're a

no time good heart break - er, a li - ar out and a cheat fools. And But

I don't know why I let you do these things to me. My The
I was so wrong, you got one you'll nev - er lose.

F



friends keep tell - ing me you ain't no good But oh, they don't know I'd
 way you treat me you hurt me so bad. Ba - by, you know I'm the

C7







leave you if I could. I guess I'm up tight and I'm stuck like glue 'cause I ain't
 best you ev - er had. Kiss me once a - gain and don't say we're through 'cause I ain't

F7



nev - er, nev - er, nev - er, no, no, loved a
 nev - er, nev - er, nev - er, no, no, loved a

F **C7** **F** **F**

man the way that I love you. Some
 man the way that I love you.

RESPECT

Words and Music by
OTIS REDDING

Solid 4 beat

C

F

C

mf

F

G

F

What you want ba-by I got.
I ain't gon-na do you wrong while you gone.

DO RIGHT WOMAN DO RIGHT MAN

Words and Music by
CHIPS MOMAN & DAN PENN

Slowly $\text{♩} = 46$

VERSE

Chord diagrams: F#m, D, A, E7sus4, A, A, Bm/E

Take me to heart, _____

p *mp*

Chord diagrams: A, E, F#m/B, E, D, G/A

and I'll al-ways love you, _____ and no - bo - dy _____

Chord diagrams: D, A, Bm/E, A

can make me do wrong. _____ Take me for grant - ed, _____

leav - in' love un - shown, makes will pow-er weak

E F#m/B E D

and temp-ta - tion strong.

A Bm/E A

A wo-man's on- ly hu - man; you should un - der -

B7 E/F# B7

mp

stand. She's not just a play - thing; she's flesh and blood, just like her *cresc.*

B6/D# F#m E7 E7sus4 E7 E7sus4 E7 E7sus4

E7 Bm/A A/E D6 A/C# B7 E/F#

man. If you want a do right, all day's wo-man, —

mf

B7 D/E E D/E E A Bm/E

you've got-ta be a do right, all night — man. —

To Coda ◊

A F#m

Yeah, yeah. Well, they say it's a man's — world; —

cresc. *ff*

C#m F#m

oh, but you can't prove that by me, — no. — And as long as we're to —

B6/F# F#m D/E E7

ge - ther, ba - by, show some re - spect for me. If you want a

mf

Bm/A A/E D6 A/C# B7 E/F# B7

do right, all day's wo - man, you've got-ta be a

D/E E D/E E A Bm/E A A7 Bb7

do right, all night man.

mp

D. al Coda

⊕ CODA A D/E E7 D/E E7 A rit. Bm A

You got - ta be a do right, all night man.

DR. FEELGOOD

Slow Blues

Words and Music by
GERRY GOFFIN & CAROLE KING

G

I don't want no - bod - y, _____ al - ways _____ sit - tin' a - round

G7 **C7**

me and my man. I don't want no - bod - y, _____ al - ways

G **C7** **G** **Am7**

sit - ting right there, _____ look - ing at me and that man, _____ Be it my moth - er, my broth - er, or my

D7 **G** **C** **C#dim** **G** **D#dim** **D7**

sis - ter. Would you be - lieve, I get up, put on some clothes _____ go out and help me find some - bod - y for this self if I can?

Now I don't mind com-pa - ny be-cause com-pan-y's all right with me ev-'ry once in a - while. —

Yes, it is. Now I don't mind com-pan- y be - cause com - pan - y's all

right with me ev - 'ry once in a - while. — Yeah! Ooooh! — When

me and that man get to lov - in', — I tell ya girl I dig ya, but I don't have time —

to sit and chit and sit and chit chat and smile. Don't send me no Doc - tor, —

fill me up with all a those pills. — I got me a man name Doc - tor Feel - good.

Yeah! Yeah! That man takes care of all my pains and my ills. His name is Doc-tor Feel - good — in the morn-ing

To take care of bus' - ness, — is real - ly this man's game. —

And af - ter one vi - sit to Doc - tor Feel - good, You — un - der - stand why I feel good — in this

Guitar Chords: C, G, G7, C7, G, Am7, Bm7, Em7, D7.

Lyrics: fill me up with all a those pills. — I got me a man name Doc - tor Feel - good. Yeah! Yeah! That man takes care of all my pains and my ills. His name is Doc-tor Feel - good — in the morn-ing To take care of bus' - ness, — is real - ly this man's game. — And af - ter one vi - sit to Doc - tor Feel - good, You — un - der - stand why I feel good — in this

(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

Words and Music by
CAROLE KING, GERRY GOFFIN &
JERRY WEXLER

Moderately

A

E
(G# Bass)

Look-in' out on the morn-ing rain, —

G

D

I used to feel un - in - spired. —

D **A** **Bm7** **A** **E**
(C# Bass) (G# Bass)

And when I knew I'd have to face an - oth - er day, —

G **D**

Lord, — it made me feel so tired. —



Be - fore the day I met you, —

life was so un - kind.

Your love was the key to my — peace of

mind, — 'cause you make me — feel, —

you make me — feel, — you make me — feel like a —






to Coda 


nat - u - ral wo - man, — When my




soul was in the lost and found, — you came a -






long — to claim it. I did - n't




know just what was wrong with me, — 'til your



kiss helped me name it. Now I'm no long - er



doubt - ful ____ of what I'm liv - in' for, 'cause



D.S. al Coda

if I make you hap - py I don't need to do ____ more. ____



Oh, ____ ba - by, what you've done to me! ____ (What you've

Coda

done to me! _____) You _____ make me feel _____ so _____ good _____

_____ in - side. (Good in - side. _____)

And I just _____ want to be _____ (want to be _____)

close to you. You make me feel _____ so a - live! _____ You_

Chord Diagrams:

- D** (Treble Clef)
- A** (Treble Clef)
- G** (A Bass)
- Dmaj7** (Treble Clef)
- Am7** (D Bass)
- D** (Treble Clef)
- A** (C# Bass)
- Bm7** (Treble Clef)

Other markings: 3 (Bass line)

 (E Bass)
 


— make me feel, — You make me —





 (C# Bass)


 (C# Bass)

feel, — You make me — feel like a — nat - u - ral,

 1.2.
 (E Bass)
 3.

nat - u - ral wo - man. You make me wo - man, a

 (E Bass)


 (C# Bass)



nat - u - ral — wo - man. —

CHAIN OF FOOLS

Words and Music by
DON COVAY

Moderate rock beat

Chain, chain, chain, _____

chain, chain, chain, _____

chain of fools. _____



— For five long years — I thought you — were my

man, — But I found out, love, —

I'm just a link in your chain. — You got me where you

want me I ain't no -thin' but your fool. —

You treat - ed me mean, — You treat - ed me

cruel. — Chain, chain, chain, —

chain of fools. — E - ve - ry chain

has got a weak link. —

I may be weak, yeah, — but I'll bear the

strain... You

told me to leave you a - lone, My fa - ther said come on

home. My doc - tor said take it ea - sy, oh, but your

lov - in' is — much too strong, — I'm add - ed to your chain, chain, chain, —

— chain, chain, chain, —

chain, chain, chain, — chain of

fools. — One of these morn - ings —

the chain is gon - na break, — But up un - til then —

yeah, — I'm gon-na take all I can take. — Chain, chain, chain, —

chain, chain, chain, chain, chain, chain,

chain of fools. — Chain, chain, chain, —

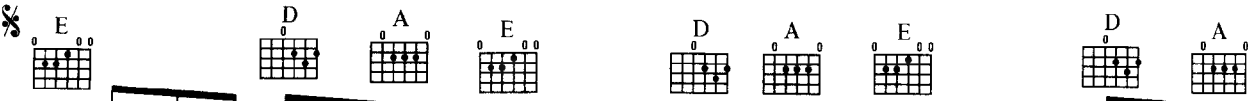
Repeat and Fade

SAVE ME

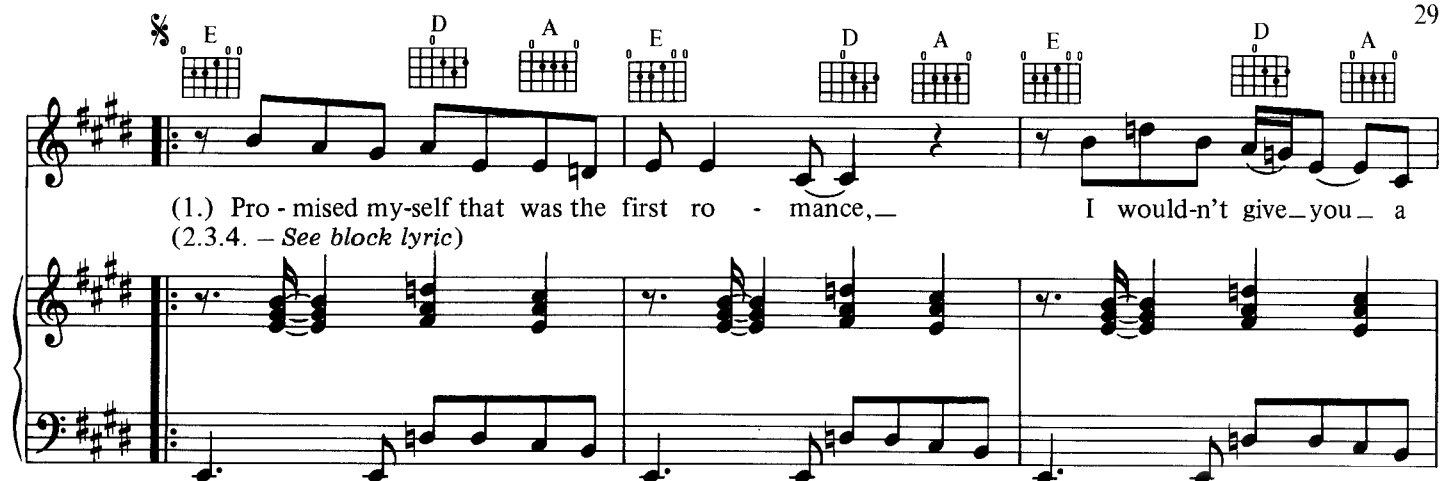
Words and Music by
CURTIS OUSLEY, ARETHA FRANKLIN &
CAROLYN FRANKLIN

CAROLYN FRANKLIN
 ♩ = 120

 E D A E D A E D A
 Save me, some-bo - dy save me.
 E D A E D A
 Save me,
 E D A E D A E D A
 some-bo - dy save me.



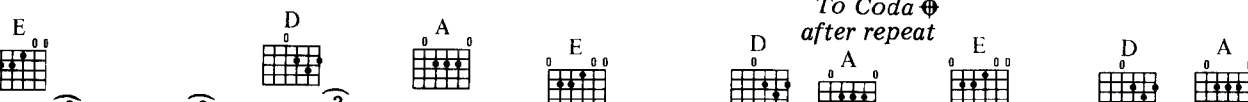
(1.) Pro - mised my-self that was the first ro - mance, — I would-n't give-you a
 (2.3.4. — See block lyric)





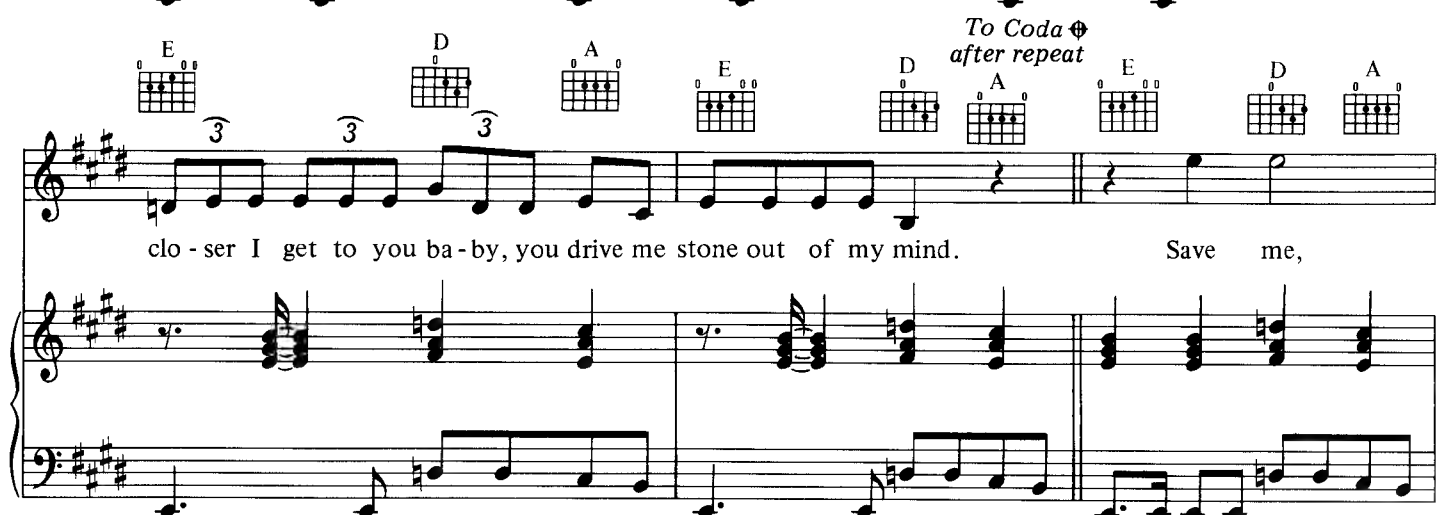
sec - ond chance. It's safe to say, you're sure to find bro - ther the

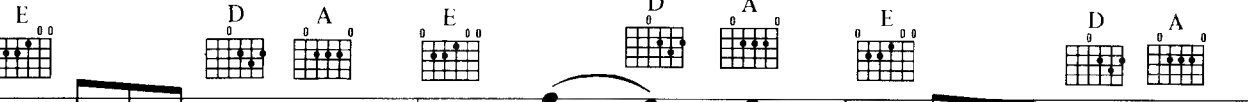




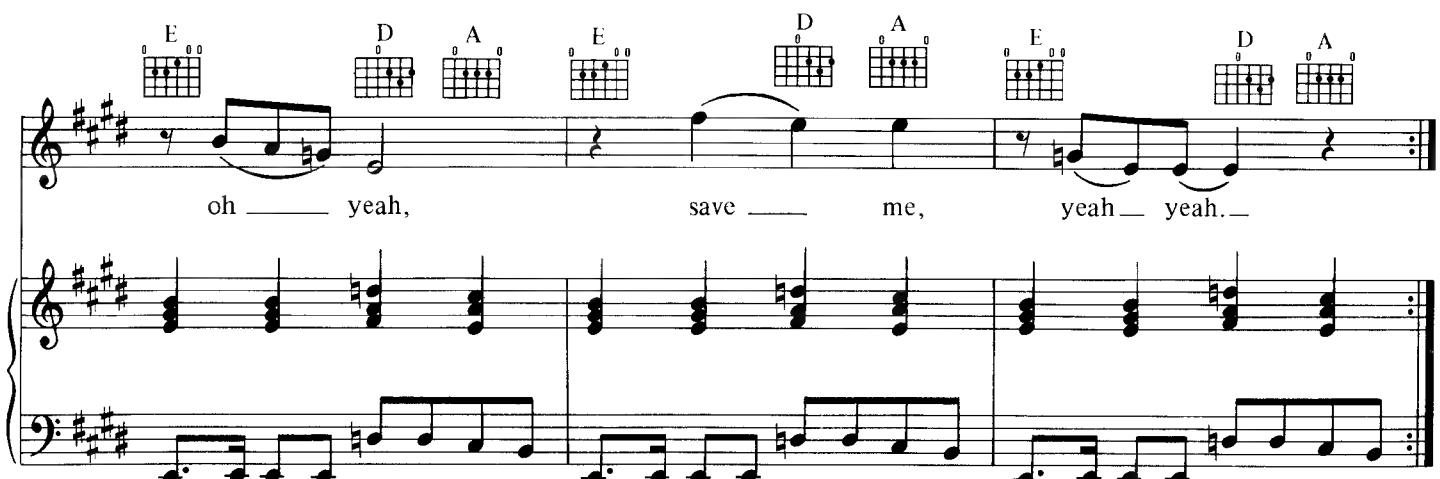
To Coda ♪ after repeat

clo - ser I get to you ba-by, you drive me stone out of my mind. Save me,





oh ——— yeah, save ——— me, yeah ——— yeah. —



Chord diagrams for the first system: E, D, E, E, D, E, E, D, E.

(3.) You're

⊕ CODA

Chord diagrams for the CODA section: E, D, E, E, D, E.

Ad lib. rpt. to Fade

VERSE 2:

Those who love always give the most,
We're crying together from coast to coast.
Love leaves us cold and hurt inside,
These tears of ours aren't justified.

Beggin' you to save me
Yeah, I need somebody to save me.

VERSE 3:

You're always sayin' you needed me,
You abused my love, set me free.
You didn't need me, you didn't want me,
Somebody help me, this man wants to torment me.

I'm beggin' you to save me
Oh oh, save me.

VERSE 4:

Call in the caped crusader, Green Hornet they know
I'm in so much trouble I don't know what to do.
You can think anything about me, save me,
Oh yeah.

Save me . . .

THE HOUSE THAT JACK BUILT

Words and Music by
BOB LANCE & FRAN ROBBINS

Moderately slow

The musical score is written for guitar and piano. It begins with a tempo marking of 'Moderately slow'. The guitar part is in the key of G major (one sharp) and 4/4 time. The first system shows four measures of guitar chords: G, C7, G, and C7. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The second system introduces the vocal melody with lyrics: 'This was the land that he worked by hand, It was the dream of an up-right man, There was a fence that held our love, There was a gate that he walked out of,'. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The third system continues the vocal melody with lyrics: 'There was a room that was filled with love, It was the love that I walked out of, This is a heart and it turned to stone, This is a house, it ain't no home,'. The piano accompaniment continues with a mezzo-forte (mf) dynamic.

G

C7

G

C7

mf

G

C7

p

mf

G

C7

p

There was a room that was filled with love, It was the love that I walked out of,
This is a heart and it turned to stone, This is a house, it ain't no home,

D7

C7

This is the life,— the life that he planned on, the love the same old love in the house that
 This is the life,— that I de - stroyed the day that I toyed with love in the house that

G

1.

Jack built. (The house that Jack _ built) Re-mem-ber this house.—
 Jack built. (The house that Jack _ built) Re-mem-ber this house.

2.

F

G




Oh,— what's ——— the use of cry - in', You know I

F

G



brought it on my - self, there's no de - ny - in', But it

F G A7



seems _____ aw - f'ly fun - ny _____ that I did - n't un - der - stand - un - til I

D7 G

lost my up - right man. Up on the hill — ev - 'ry - thing stands

C7 G

still in the house that Jack built. (The house that Jack — built) Re - mem - ber this house —

C7 G




— (The house that Jack — built) Lis - ten; I got the house, — I got the car, —

C7 G

I got the rug, — I got the rock, But I ain't got Jack, and I want my

C7 G

Jack back! I turned my back on Jack, — He said he was-n't com-in'

C7 G

back, I turned my back on Jack, — He said he was-n't com-in' back. Oh Jack,

C7 G C7

come on back! — Jack, oh Jack, come on back! — *Repeat ad lib. to Fade*

THINK

Words and Music by
TED WHITE & ARETHA FRANKLIN

Moderately

Voice

You bet-ter THINK THINK a-bout what you're tryin' to do to me — THINK Let your mind go

Let your - self be free — Let's go back — Let's go back, Let's go way on way back when —

I did - n't e - ven know — you, You could-na' been too much more than ten — I ain't no — psy - chi - a - trist, I ain't no

doc-tor with de - grees — But it don't take — too much high I. Q. — See what you're do-in' to me — You bet - ter

To Coda

THINK THINK a - bout what you're tryin' to do to me — THINK Let your mind go

Let your - self be free — Oh, Free-dom — (free-dom —) Free-dom — (free-dom) Oh, Free - dom — Yeah — Free -

- dom Right now Free-dom — (free-dom —) Oh, Free-dom — (free-dom) Gim - me some Free-dom — Oh, —

Free-dom — Right — now Hey! THINK a - bout You! THINK a - bout

There ain't noth-in' you could ask I could ans-ber you — with I want — but I want gon - na change — to I'm not (if you

keep do - in' things I don't) _____ THINK THINK a - bout what you're tryin' to do to me _____

THINK Let your mind go Let your-self be free _____ Peo - ple walk - in' 'round ev - 'ry day, play - in' _____

games and tak-ing scores Tryin' _____ to make oth-er peo - ple lose their minds _____ Well, be care - ful you don't lose yours, Oh _____

◆ CODA **E♭7**

You need me _____ and I need you _____ We out each oth - er, There ain't noth - _____

- in' ei - ther can do. Oh, _____ Hey THINK a - bout me. (To the bone for deepness) _____

B♭7 **B♭** Repeat till Fadeout

The musical score is written for a song in a key with two flats (B♭ major or D minor). It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for guitar are provided for various chords: E♭7, B♭7, and B♭. The score includes a main body of the song, a coda section marked with a diamond symbol, and a final section that repeats until fadeout. The lyrics are: 'keep do - in' things I don't) THINK THINK a - bout what you're tryin' to do to me', 'THINK Let your mind go Let your-self be free Peo - ple walk - in' 'round ev - 'ry day, play - in' games and tak-ing scores Tryin' to make oth-er peo - ple lose their minds Well, be care - ful you don't lose yours, Oh', 'You need me and I need you We out each oth - er, There ain't noth - in' ei - ther can do. Oh, Hey THINK a - bout me. (To the bone for deepness)'. The final section is marked 'Repeat till Fadeout'.

I SAY A LITTLE PRAYER

Not too fast, smoothly

Music by BURT BACHARACH
Words by HAL DAVID

Bbmaj7 **F9**

D **Gm7**

Cm7 **F** **Bb**

Am7(no5) **D7**

The mo - ment I
I run for the

wake up,
bus, dear,

be - fore I put
while rid - ing I

on my make - up
think of us, dear.

I say a lit - tle prayer for you.
I say a lit - tle prayer for you.

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Not too fast, smoothly'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody enters in the second system with the lyrics 'The mo - ment I I run for the'. The score continues with piano accompaniment and vocal lines. Chord diagrams are provided for Bbmaj7, F9, D, Gm7, Cm7, F, Bb, Am7(no5), and D7. The piece concludes with a final piano flourish.



While comb - ing my hair now
At work — I just take time

and won - d'ring what
and all — through my

R.H.



Am7(no5)



dress to wear now
cof - fee break time

I say a lit - tle prayer for you..
I say a lit - tle prayer for you..



Excitedly



For - ev - er, for - ev - er you'll stay in my heart — and



I will love you for - ev - er and ev - er. We ne - ver will part. — Oh,

8^{va}

how I'll love you. To - ge - ther, to - ge - ther, that's how it must be. — To

Ab Bb Bb9 Bb Eb F9 F Dm7

live with-out you would on-ly be heart-break for me. —

Bb Ab Bb Bb9 Eb F/Eb

1. Smoothly
D
tacet

me. — My dar - ling be - lieve me,

D
tacet

Gm7

mf

p

R.H.

for me — there is no one — but

Eb/F *

mp





you. Please love me too.





I'm in love with you. Answer my





prayer. Say you love me too.

dim. poco a poco




rall. *pp*

SEE SAW

Words and Music by
STEVE CROPPER & DON COVAY

Some - times you love me tell me

like a good wo - man ought - a,
I'm your sweet can - dy man, — some - times you hurt me so
then some times

bad, —
ba - my tears run like wat - er,
by I just never know where I stand.

some-times you get me out, — right be-fore your friends —
 You lift me up, — when I'm on the ground —

— now, — then you kiss on me ba - by
 — soon as I get up, child

tell me you love me a - gain. — } Your love — is like a see - saw
 you send me tum - bl - ing down. — }

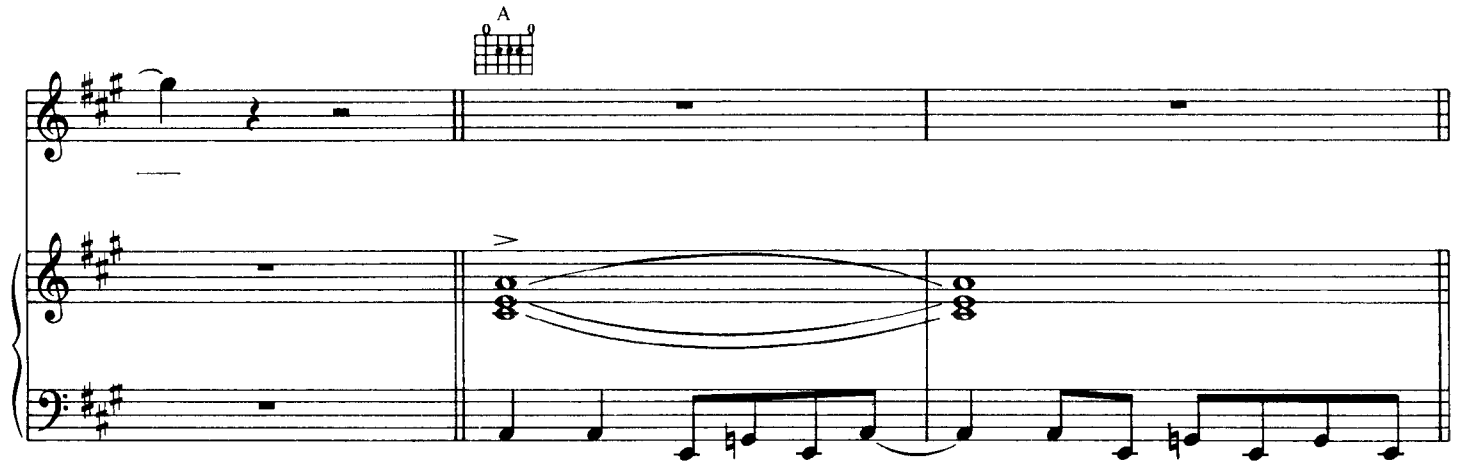
your love — is like a see - saw your love — is like a

see - saw babe, go up, down, all a - round _ like a

see - saw. Some - times you When I'm kiss - ing you and I

like it and ask you to kiss me a - gain, _ I

reach at you, _ you jump out of sight, _ you change just like the wind..



First system of the musical score. The treble clef staff has a key signature of two sharps (F# and C#) and a common time signature. It contains a whole note chord marked with a fingerings chart 'A' (showing fingers 1, 2, 3, 4 on strings 1, 2, 3, 4) and a whole rest. The piano accompaniment in the grand staff (treble and bass clefs) features a whole note chord in the treble and a melodic line in the bass. The bass line starts with a half note, followed by eighth notes, and ends with a quarter note.



Second system of the musical score. The treble clef staff has a key signature of two sharps and a common time signature. It contains a whole note chord marked with a fingerings chart 'A' and a whole rest. The piano accompaniment in the grand staff features a melodic line in the treble and a bass line. The bass line starts with a half note, followed by eighth notes, and ends with a quarter note.



Third system of the musical score. The treble clef staff has a key signature of two sharps and a common time signature. It contains a whole note chord marked with a fingerings chart 'A' and a whole rest. The piano accompaniment in the grand staff features a melodic line in the treble and a bass line. The bass line starts with a half note, followed by eighth notes, and ends with a quarter note.

Your love — is like a see - saw



Fourth system of the musical score. The treble clef staff has a key signature of two sharps and a common time signature. It contains a whole note chord marked with a fingerings chart 'A' and a whole rest. The piano accompaniment in the grand staff features a melodic line in the treble and a bass line. The bass line starts with a half note, followed by eighth notes, and ends with a quarter note.

Ad lib to Fade

your love — is like a see - saw your love — is like a

DAY DREAMING

Words and Music by
ARETHA FRANKLIN

Slowly

Cm7



Day - dream-ing and I'm think - ing of you, — day -

dreaming and I'm think-ing of you, day-dreaming and I'm think-ing of you, day-dreaming and I'm think-ing of you.

Look in my mind, — flow - ing a - way. — He's the kind of

Cm9



guy who would say hey ba - by let's get a - way, let's go some place huh, where I don't

Bbmaj7



care.

He's the kind of

Cm7/F



guy that you give your ev - 'ry-thing, and trust your heart, share all of your love_ till death do you

Bbmaj7



part.

Cm7/F



Bb/F



(1.2.) I want to be what he wants when he wants it and when-ev-er he needs it.

Cm7/F



Bb/F



And when he's lonesome and feel - ing love starved, I'll be there to feed him. I'm lov-ing him a

Dm



Gm



Eb m



C°



lit - tle bit more each day — it turns me right on — when I hear him say —

Cm7/F



Hey ba - by let's get — a - way, let's go where -

dream-ing and I'm thinking of you, day-dreaming and I'm thinking of you, day-dreaming and I'm thinking of you.

rall.

Look at my heart moan - ing a - way.

Day - dream - ing. (Think-ing of you. _____) Day - dream -

Ad lib. to Fade

ing. (Think-ing of you. _____) Day - dream - ing.

DON'T PLAY THAT SONG

(YOU LIED)

Words and Music by
BETTY NELSON & AHMET ERTEGUN

$\text{♩} = 108, \text{Swing}$ ($\text{♩} = \text{♩}^3$)

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. Both staves feature triplets. Chord diagrams for Am, G, Am, G/B, and C are shown above the treble staff. The second system continues the melody and bass line with more triplets. Chord diagrams for Am, G, Am, G/B, C, D9, F/G, C, and G7 are shown above the treble staff.

The first line of the song begins with a vocal entry on a treble clef staff. The lyrics are "(1.) Don't play that song for me, 'cause _ it brings back". The piano accompaniment is on a grand staff (treble and bass clefs). Chord diagrams for C and Am are shown above the vocal staff.

The second line of the song continues the vocal entry and piano accompaniment. The lyrics are "me-mo - ries _ of days that I _ once knew, _ the days that I _". Chord diagrams for F and G7 are shown above the vocal staff.



— spent with you. — Oh no, don't let them play it,



it fills my heart — with pain, please stop it —



— right a - way, — 'cause I re - mem-ber just a' what he said. — He said —

CHORUS



dar - ling, (Dar - ling I and I know that he lied, dar - ling I
love you;

you know that you lied,
need you dar - ling I

you know that you lied, —
love you.) lied, — you

1. lied. 2. lied.

D.S. Rpt. Chorus to Fade

Chord diagrams: F, G7, Am, G, Am, G/B, C, D9, F/G, G, G7.

VERSE 2:

Hey Mister, don't play it no more,
Don't play it no more,
I can't stand it,
Don't play it no more, no more, no more.
I remember on our first date,
He kissed me and he walked away.
I was only seventeen,
I never dreamed he could be so mean.
He told me . . . to Chorus

YOU'RE ALL I NEED TO GET BY

Words and Music by
NICKOLAS ASHFORD &
VALERIE SIMPSON

Moderate

Chord diagrams: A, B7 (A Bass), Dm6 (A Bass)

You're all I need to get by. _____

Like the sweet morn-ing dew____ I took one look ____ at you

and it was plain__ to see you were my des - ti - ny. With arms o-pen wide ____

I threw a - way____ my pride. ____ I'll sac - ri - fice____ for you

ded - i - cate ____ my life to you. ____ I will go ____ where you lead ____

al-ways there — in time of need, — and when I — lose my will —

you'll be there — to push me up the hill. There's no, no look - ing back —

— for us, — we got love — sure 'nough, that's e - nough. — You're all —

— you're all I need — to get by. 2. ter - min - a - tion you're,

all you're all I want to strive for and do — A lit - tle more,

Chord diagrams: Bm7, A, B7, Dm6, A, D, A, B7, Dm6, A, B7, Dm6, A, D.

All, all the joys un - der the sun wrapped up ___ in - to one. You're

all, you're all I need you're all I need

you're all I need to get by.

All I need to get by. repeat to fade

2. Like an eagle protects his nest, for you I'll do my best.
Stand by you like a tree, and dare anybody to try and move me.
Darling in you I found strength where I was torn down.
Don't know what's in store, but together we can open any door.
3. Just to do what's good for you, and inspire you a little higher.
I know you can make a man out of a soul that didn't have a goal
'Cause we, we got the right foundation, and with love and
Determination, you're all, you're all I want to strive for;
And do a little more all, all the joys under the sun,
Wrapped up into one, you're all, you're all I need,
You're all I need, You're all I need To get by
All I need to get by.

I'M IN LOVE

Words and Music by
BOBBY WOMACK

Medium soul beat

The musical score for "I'm In Love" is written in G major (one sharp) and 4/4 time. The tempo/style is "Medium soul beat". The score includes guitar chords and piano accompaniment.

Chords:

- E: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 4 & 5 & 0 \\ \hline \end{array}$
- B/D#: $\begin{array}{|c|c|c|c|c|c|} \hline 2 & 4 & 5 & 0 & 0 & 0 \\ \hline \end{array}$
- C#m: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 4 & 5 & 0 \\ \hline \end{array}$
- A: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 4 & 5 & 0 \\ \hline \end{array}$
- G#m: $\begin{array}{|c|c|c|c|c|c|} \hline 2 & 4 & 5 & 0 & 0 & 0 \\ \hline \end{array}$
- F#m: $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 2 & 3 & 4 & 5 & 0 \\ \hline \end{array}$
- B: $\begin{array}{|c|c|c|c|c|c|} \hline 2 & 4 & 5 & 0 & 0 & 0 \\ \hline \end{array}$

Lyrics:

I'm in love love love
yes I am, I'm so love, glad I can tell the world I'm in I'm through

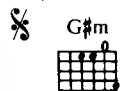


love,
cry - ing all night long, yes I am



sure 'nough' in love.
I'm sure 'nough in love.

(Instr. on %.)



My friends all won - der what's come o - ver me,
I feel just like a ba - by boy,



To Coda ♦
(Vocal on %.)

I'm as hap - py as a man — can be I'm in
on a Christ - mas morn - ing with a brand new toy. I'm in }

love, — love, — love, — I'm in love, love, — love. —

1. 2. *D. al Coda*

(2.) I'm in —

⦿ CODA

love, — love, — love, —

sure 'nough in love. — I'm in

Ad lib. to Fade

Guitar Chord Diagrams:

- E: Major triad on E (open strings)
- G#m: Minor triad on G# (2nd fret)
- A: Major triad on A (open strings)
- F#m: Minor triad on F# (2nd fret)
- B: Major triad on B (2nd fret)
- E: Major triad on E (open strings)

SPANISH HARLEM

Baion moderato

Words and Music by
JERRY LEIBER &
PHIL SPECTOR

E \flat

mf *mp*

There is a rose in Spa - nish Har - lem,

mf

a rare rose up in Spa - nish

Har - lem, { It is a
With eyes as

A \flat

f

spe - cial one, it's ne - ver seen the sun, it on - ly
black as coal that look down in my soul and start a

comes up when the moon is on the run and all the stars are
fire there and then I lose con - trol, I have to beg your

gleam - ing, par - don, It's grow - ing

1.

mf

in the street — right up through the con - crete But soft and sound — in

65

1. E_b

pale moon.

2. $Bb7$

I'm going to pick that rose — and watch her as she grows —

mf

E_b

— in my gar - den.

mp *p* *pp*

ROCK STEADY

♩ = 104

Words and Music by
ARETHA FRANKLIN






Step and move your hips— with a feel - ing from side to side, —

sit your-self down in your car— and take a ride.— While you're groovin' rock steady, rock

stea - dy ba - by,

let's call this song ex - act - ly what it is.



It's so fun - ky and lord,— I'm feel - ing, swing my hips from left to right.—



What it is 'cause I might _ be do - in' this fun - ky dance _ all night.

Vocals ad lib.

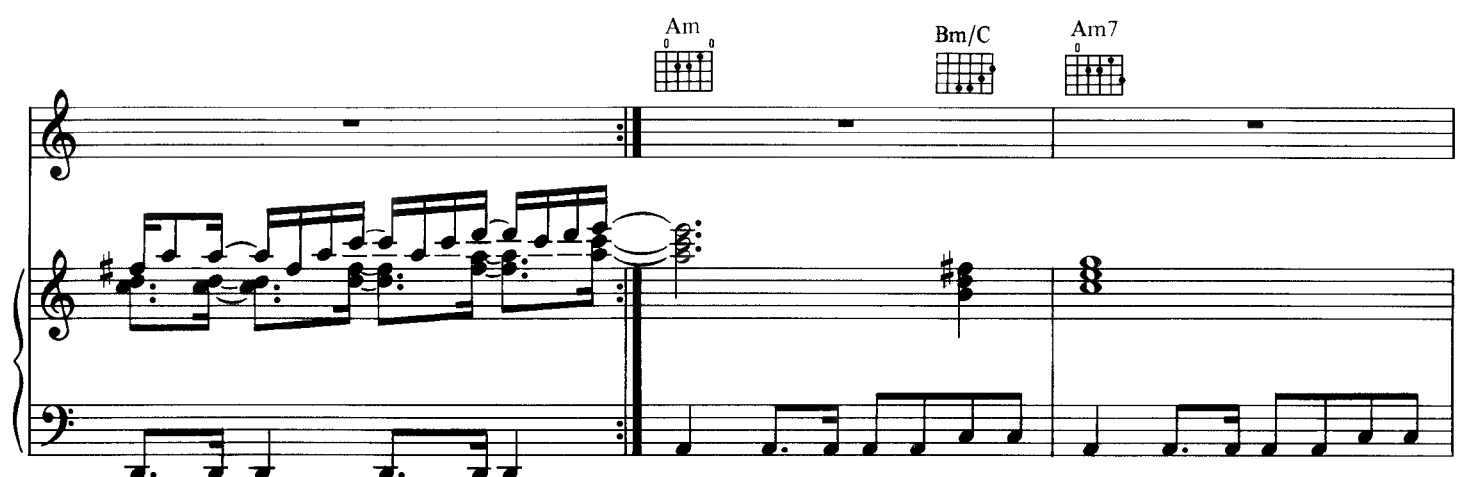


Vocals ad lib.

Rock stea - dy, rock stea - dy babe, _ rock



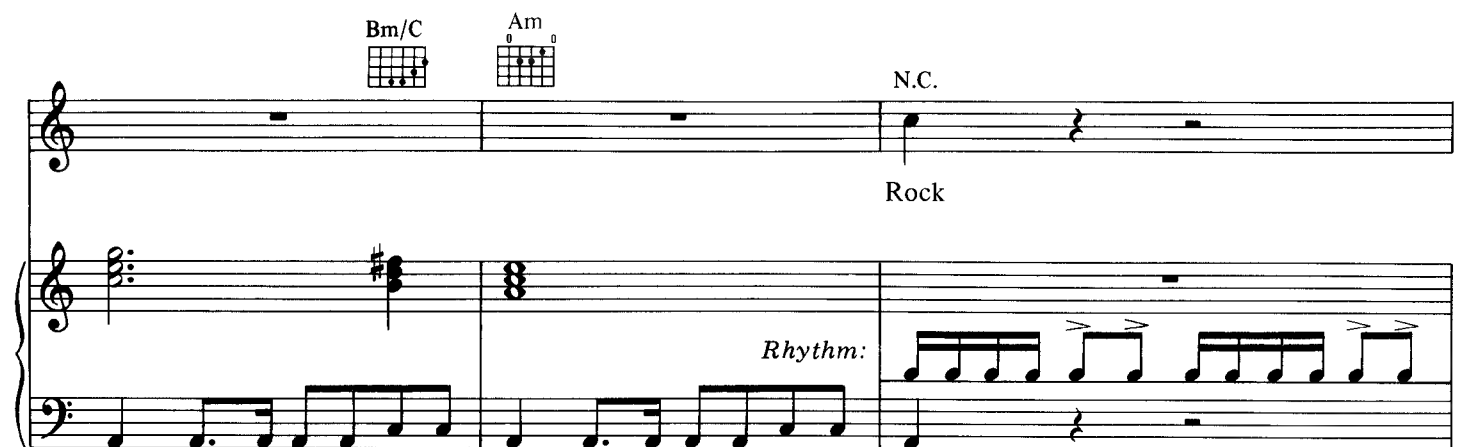
_ stea - dy, _ rock stea - dy babe.



Am

Bm/C

Am7



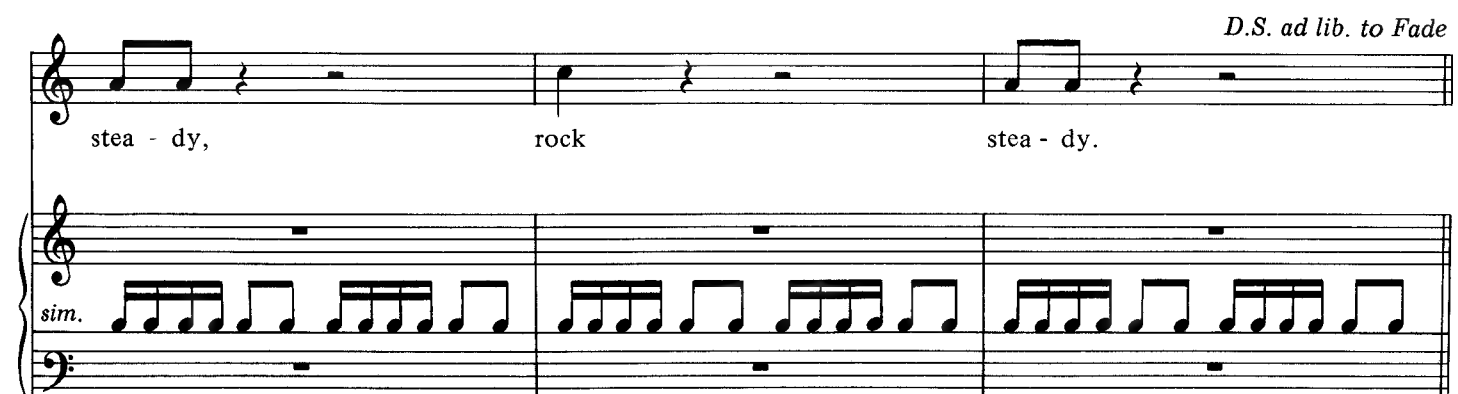
Bm/C

Am

N.C.

Rock

Rhythm:



D.S. ad lib. to Fade

stea - dy, rock stea - dy.

sim.

UNTIL YOU COME BACK TO ME

(THAT'S WHAT I'M GONNA DO)

73

Words and Music by
STEVIE WONDER, MORRIS BROADNAX &
CLARENCE PAUL

Moderate shuffle (♩ = 88)

Amaj7 C/D Gmaj7

VERSE


Amaj7 C/D

1. Though you don't call a - ny-more, I sit and wait —

Gmaj7 Amaj7

in vain. I guess I'll rap on your door, (your door)

C/D Gmaj7



tap on your win - dow _____ pane. _____ (Tap on your win-dow pane...)

3

Em7 A7 F#m7(b5)




I want to tell you ba - by, the chan-ges I've been go-ing through _____ miss-ing you.

B7(b9) Em7 A11




— Lis-ten you... To Coda ☼ Til you come back to me, that's what I'm gon - na

Dmaj7



do.

1. Dm7 G13 2. Dm7 G13



(2.) Why did you

BRIDGE

Dm7



G7



Cmaj7



Liv - ing for you my dear — is like liv - ing in — a world — of con - stant fear..

Em7



E7



— Hear my plea; — I've got to make you see — that our —

A7



D.%. al Coda

CODA

Em7



— love — is dy - ing. 3. Al - though your
(Our love is dy - ing.)

Till you come back to me,

A11



Dmaj7



Dm7/G



G13



that's what I'm gon - na do.

Em7 A11 Dmaj7

Til you come back to me, that's what I'm gon - na do.

Dm7/G G13 Amaj7 C/D

I'm gon-na rap on your door, (your door) tap on your win-dow _____

Gmaj7

pane. (Tap on your win - dow pane.) I'm gon - na

Repeat ad lib. and Fade

VERSE 2:

Why did you have to decide
 You had to set me free?
 I'm going to swallow my pride, (my pride)
 And beg you to please see me.
 (Baby won't you see me?)
 I'm going to walk by myself
 Just to prove that my love is true;
 All for you baby.
 (To Chorus:)

VERSE 3:

Although your phone you ignore,
 Somehow I must, somehow I must,
 How I must explain.
 I'm gonna rap on your door,
 Tap on your window pane.
 (Tap on your window pane.)
 I'm gonna camp on your steps
 Until I get through to you;
 I've got to change your view, baby.
 (To Chorus:)

